

# Public Art Master Plan for Broome Town Site

*our people, our place, our prosperity*



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Image of pearl lugger artefacts, Chinatown.

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## Executive Summary

This document provides a foundation for the development of public art within the Broome town site and is intended to be a broad approach to guide the Shire's commissioning and implementation of public art.

The Public Art Master Plan for the Broome town site explores a vision and how to implement the vision so the stories told through public art are relevant to Broome and its people and culture. A rationale for public art, suggested locations and strategies to assist the Broome community get the best value from its public artwork are accompanied by examples of how other artists have created similar works in similar regions. Linkages to current Shire of Broome priorities and planning ensure this Master Plan works closely to develop a vision of Broome shared by its local government.

The Master Plan addresses issues of prosperity through the exploration of economic opportunities provided by public art. The guiding principles, key strategic priorities and underpinning strategies outlined in this document provide a model as to how these economic opportunities can benefit the region and the people who live and work within it.

After extensive consultation with members of Broome's community, including local government, cultural and visual arts sectors, a curatorial response to the region was developed. This response identifies narratives that reflect stories from Broome. These narratives are deliberately broad and can be tailored to each location by individual artists to reflect stories that are relevant and appropriate.

This document makes suggestions on proposed locations for artwork within the townsite. A closer look at each specific precinct will identify the local flavour for each narrative, look at existing works in the public realm and target some specific locations and opportunities for public art work. Exact locations for work are best established with collaboration from urban and town planners and landscape architects as funds become available.



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## Public Art Master Plan document structure

Specifically, the Public Art Masterplan will identify:

- Links to Shire of Broome Planning documents
- Artwork rationale
- Vision and guiding principles
- Key strategic priorities
- Visual references and materials palettes images;
- Curatorial response to Broome;
- Suggested locations for potential public artworks;
- Artwork example images for suggested types of works;
- Summary artwork schedule.

A separate set of appendices will be developed to detail:

1. Local government policies
2. Guidelines for Developers
3. Business Operating Procedures including
  - commissioning models
  - project management and delivery
  - asset management
  - decommissioning
4. Underpinning Strategies





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## Links to the Shire of Broome planning documents

The Master Plan endorses goals developed by of the Shire Broome in Plan for the Future: forging ahead Shire of Broome and 2011 – 2016 Strategic Corporate Plan:

- *Focus on expression of local identity and sense of place in accordance with the Shire of Broome's Plan for the Future and link strategically with other policy such as Arts and Culture, Crime Prevention and Community Development.*
- *Celebrate cultural heritage and cultural diversity.*
- *Reinforce Broome's reputation as a contemporary town of artistic excellence.*
- *Provide a purpose for children, youth and artists of all ages to participate in a Broome specific strategy for public art through interpretive, cultural and community public art in public spaces.*
- *Provide contemporary and relevant linkages between the growing numbers of distinct precincts within the Broome town site and more widely within the Shire of Broome.*
- *Provide the purpose for attracting local, state and federal funding opportunities and where public art is opportunistically achieved by definition in the public realm.*
- *Integrate contemporary art with the principles of town planning and design.*
- *Integrate the concepts of visual art within the existing and future utilitarian assets of the Shire of Broome.*

The guiding principles also address key risks identified in the regarding economic development, liveability and tourism as established in Plan for the Future: forging ahead Shire of Broome and 2011 – 2016 Strategic Corporate Plan. The principles are in line with implementation of policy objectives in Provision of Public Art Local Planning Policy 8.18 (1 A to E); policy objectives in Public Art Policy 5.1.6 and a desire to *inform, consult, involve and collaborate* with community



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## Artwork Rationale

Public art is a term given to the practice of involving artists in the conception, development and transformation of a public space. Public art is specifically commissioned for a known site and its audience is the public or community, be it a social, tourist or working community, occupying that space. Artworks can be sited permanently or temporarily.

Public art plays an important role in our everyday lives as it can enhance and complement our environments, bring communities together, offer social and educational opportunities and promote tourism. Public art should be used as a tool to reflect and promote local identity and enhance buildings and open spaces.

*Public art can fit into the physical, social and cultural context of a community and embrace a process that acknowledges history, place and community. At its best, public art can tap into the richness that underpins our land and our shared contemporary culture, De Lorenzo, p43, [Artlink](#), 30(3).*

Public art is, at its best, a sophisticated genre of visual art that takes into account spatial relationships, architecture and space in a way that other visual art doesn't necessarily need to. It is not a simple matter to conceptualize, fabricate and install high value public art commissions and the level of artistic skill needed to make quality responses should not be underestimated.



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## Vision

The Shire of Broome, its public art partners and the Broome community are committed to creating, enhancing and sustaining our built, natural and cultural environments for our people, our place and our prosperity.

## Guiding principles

1. The Shire of Broome and its public art partners will develop high quality public art to contribute to the amenity of the town.
2. The Shire of Broome and its public art partners will engage in capacity building with our community and our artists.
3. The Shire of Broome and its community partners will encourage the integration of public art, including the use of temporary and ephemeral public art, to enrich performances, festivals and events.
4. The Shire of Broome will work collaboratively with business and industry to acknowledge the creative industries as potential economic drivers in the region.





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## Key Strategic Priorities

The Public Art Master Plan for Broome Town Site, 2014, has established a number of key strategic priorities being:

OUR PEOPLE; with a recognition of the unique historical and contemporary cultural makeup of Broome people, and notably the Yawuru people as native title holders for the area;

OUR PLACE; with a focus initially on specific precincts, then Broome town site and other identified place priorities such as the Jetty to Jetty walk and new developments; and

OUR PROSPERITY; as economic gains flow into the Broome community through improved tourist experience within the town, an improved capacity of regional artists to undertake public art commissions, and greater investment in cultural and social infrastructure, including street furniture and parks.

Appendix 4 details underpinning strategies in depth: these explore quality public art and tourism; community engagement and capacity building; diversity in public art - temporary and event based public art works; and economic drivers within the region. Together, these help explain a context for these key strategic priorities.



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## Stories: a curatorial response to Broome

Broome is a place of cultural richness and the famous Broome lifestyle, with Chinatown described as the heart and soul of Broome. The idea of contemporary cultural richness, enhanced by a strongly articulated heritage, within a spectacular natural setting, forms the basis of the curatorial response to the region. Artworks which express aspects of this core idea will find relevance in Broome and can explore certain narratives particular to the town. These are:

CONTEMPORARY CULTURAL RICHNESS

NATURAL ENVIRONMENT

HERITAGE - ARCHAEOLOGICAL, CULTURAL, PASTORAL, INDUSTRIAL





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## CONTEMPORARY CULTURAL RICHNESS

People with Aboriginal, Chinese, Japanese, Timorese, Filipinos, Javanese, Malaysian and European racial backgrounds make up the people of Broome.

The Yawuru and Djugun Aboriginal language groups traditionally inhabited the Broome region with the Yawuru awarded native title over extensive areas around Broome in 2006. Contemporary expression of this rich cultural mix would result in a complex and relevant visual language particular to Broome. Tourists view Broome as the gateway to the exploration of Aboriginal culture in the Kimberley region. Cultural tourism with Yawuru guides can be conducted along walks with artworks as trail markers.

Waves of migration from European settlers, Asian pearling workers around the turn of the century and subsequent migrants seeking to live in Broome have created a cultural mix that is rich and layered. How the culture manifests today is an expression of Broome people and the town in which they live.

## NATURAL ENVIRONMENT

West Kimberley has had National Heritage listing since 2011 for both cultural and environmental heritage values. Vine thickets, islands, and the coast from the Buccaneer Archipelago to King George River were also recognised for their richness of flora and fauna and as a refuge from human induced environmental change. The beauty of the region with massive tides, waterfalls and striking landforms was also noted.

Broome is a place of great natural beauty and the appreciation of this contributes very much to the sense of place discussed in the Shire of Broome's Environmental management strategy 2012 – 2017. Interesting phenomena such as stairway to the moon form as a result of a confluence of low tide and full moon. Roebuck Bay, mangroves, bat colonies and bird life in the intertidal zones and the Yawuru Conservation Estate are all present in or close to Broome town site. Appreciation of the flora, fauna and the natural environment is a rich field for public art.

## HERITAGE: ARCHAEOLOGICAL, CULTURAL, PASTORAL, INDUSTRIAL

The Broome region has an abundance of historical events to draw from in developing relevant narratives. These have been categorised into archaeological, cultural and industrial heritage. Please note that these do not neatly fall into separate categories with aspects of heritage informing other narratives. For example, fossilized human footprints tell stories of Aboriginal cultural history as well as archaeological history; aspects of archaeological history have relevance to a narrative of the natural environment.

Recordings of oral histories kept at the local history section of the Broome Library would be a prime source of research for any artist working with this narrative as would the local museum.

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## Archaeological history

Australia is an ancient land and the Kimberley region shows evidence of this. Dinosaur footprints and plant fossils estimated at 130 million years old are present at Gantheaume Point. The dinosaur footprints are of five identified species: *Stegosaur*, *Sauropod*, *Wintonopus*, *Theropod*, and *Megolosauropus Broomensis*. The Broome region also contains fossilized human footprints and Gogo fish fossil sites. A geological limestone spine from the Devonian age shows a continuous record of reef deposition over 20 million years.

## Cultural history

Aboriginal people believe that the Minyirr Park site behind the dunes at Cable Beach is the birthplace of all people. Other significant sites include Gwion Gwion and Wandjina paintings, Carpenters Gap and Riwi rock shelters; many of these sites demonstrate Aboriginal economic and social networks over at least a 30,000 year period.

A more contemporary Aboriginal cultural history include stories of Jandamarra and sites of resistance to European settlement as well as stories around Noonkanbah Station for its connection to land rights movement.

European cultural history begins in 1688 with the landing site of William Dampier on the tip of the Dampier Peninsula.

Broome played a regional role in World War II, with a Japanese air raid during World War 2, on the 3<sup>rd</sup> March 1942, killing 88 people, mostly civilians. Most of the deaths were on the mudflats of Roebuck Bay. Flying boats containing Dutch refugees fleeing the Japanese occupation of much of south east Asia were attacked. Wreckage of these boats can be seen at high tide along Roebuck Bay.

## Pastoral Heritage:

Pastoralisation of the Kimberley region in the late 1800's had a profound effect on both the cultural and industrial heritage of Broome. Large tracts of land designated as rangelands saw the introduction of sheep (initially) and cattle to the area. This resulted in the first exodus of Aboriginal people from traditional lands to these stations as stockmen and domestic labour. The introduction of equal wages for Aboriginal people in the 1960-70's saw many forced to relocate to the town of Broome. Beef export remains one of the key economic drivers in Broome.

## Industrial heritage: Pearling History

In the 1870s and 1880s a pearling port was established in Roebuck Bay with the new township of Broome established to support this. By 1910 about 400 pearl luggers worked the waters around Broome. Japanese cemetery has 900 graves of pear divers who lost their lives. During the late 1800s Broome supplied 75% of the world market for mother of pearl, used for items such as cutlery handles and buttons. The pearling industry declined during the middle of the century as plastic became an alternative to mother of pearl for items such as cutlery handles and buttons. Improvement of artificial pearling cultivation has seen Broome retain a viability in present day pearling. Aboriginal forced labour as skin divers for pearl shells, including many women who had greater lung capacity. Many died. Once the shallower waters that could be accessed by skin diving was depleted, Asian labour, notably the Japanese, bought in for deep sea diving for pearl shell.

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## Visual references and materials palette

A determination of existing visual references and materials already commonly used in Broome ensures a more cohesive story to be told through public artwork. Broome's visual palette include street planting and vegetation; pearling and other industrial artefacts; Asian, historical and symmetrical architectural references; use of corrugated iron as a building material; laneways, walkways and alleyways, and use of lattice and screening on buildings. At the time of writing there is little in the way of street furniture and public art in the Broome townsite, bronze memorial sculptures being an exception.



Boab Street tree planting



Vertical emphasis and symmetry around the retail strip in Chinatown



Mangroves alongside Roebuck Bay and Streeters Jetty



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Tropical planting provides shade for a seating area.



Rear of shops, Chinatown



Shops in Chinatown



Commercial buildings



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Laneway in Chinatown



Asian reference in Chinatown architecture



Pearl lugger artefacts



Women in Pearling Bronze Sculpture



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## Laneways and courtyards

Activation of existing laneways can be created through use of public art, extension of laneway systems as suggested in the Chinatown Development Strategy (Hassell, 2011) offers an intimate space for people to explore. Many Perth based local governments encourage private building owners to allow murals to be painted on their buildings and actively commission fine art painters and urban artists alike to create murals in city and main street laneway locations.

Mural programmes are seen as a short to medium term response to site, with many murals being recommissioned after five years. They are relatively cheap to commission and can make dramatic changes in the mood of a place. Whilst the corrugated fences of Jimmy Chi Lane are not a perfect mural painting surface, an imaginative artist can work with these confines in a more abstract way.



Artist Penny Bovell, Perth CBD laneway, above.



Artist Caspar Fairhall, Perth CBD laneway, above.

This mural along Prince Lane, Perth, reinforces the fashion business and commercial focus of the adjoining King Street. A team of artists including Clare McFarlane; Denise Brown; Stephen Genovese; Jae Criddle; Paul Caporn and Leanne Bray.



Kyle Hughes Odgers' mural in Northbridge, above.



Kyle Hughes Odgers' mural in Claremont, above.



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## Interpretive/Discovery Works

### Example

Jetty to Jetty walk  
Streeters Jetty location

The placement of artworks as part of the Jetty to Jetty walk should be guided by the findings of the feasibility study currently being conducted by Hames Sharley. A strategy of combining artworks with more direct interpretative material will help provide engagement and information for tourists and locals alike.

It would be reasonable to assume that pearling history will be one of the narratives to be explored along the walk, particularly at the Streeter Jetty location. Other references may be to flora and fauna within the mangrove and intertidal zones and cultural heritage, tying in the existing *Women in Pearling* sculpture. Functional artwork in the form of seating, bicycle racks and water fountains would help improve visitor comfort and amenity.



*Intersection* by artist Kevin Draper refers to growth. Such works may be appropriate for installation around in the mangrove areas at Streeters Jetty location.



Buffy Jones' interpretation of an insect refers back to the fauna of a place.



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Katie Thamo's art has sandblasted patterns etched into polished granite. These patterns reflect studies of plants of the south western bush.



*Canopy*, a playful sculpture by Kevin Draper, talks about the beach going culture appropriate for the town beach end of the jetty to jetty walk.



*Three Cockatoos*, by Andrew Kay, is a playful take on fauna of a region.



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## Journeys

Establishing a journey through public art is a way to interconnect places of interest (ie Chinatown and Town Beach), tell the story of the journey (Minyirr Park) or celebrate the history and contemporary culture of a precinct such as the Cable Beach foreshore or the Port area of Broome.

Artworks could include a combination of threshold, interactive, discovery and functional works.

## Example

### Walk from Visitors Centre and Reconciliation Park into Chinatown

The development of a walk from Reconciliation Park, near the Broome Visitors Centre, back into Chinatown can help embed the significance of Reconciliation Park. The Chinatown Development Strategy refers to the development of a landscape strategy which may include plans for developing this “gateway” or entrance marker into Chinatown. The creation of nodes within the surrounds of Male Oval through further shady landscaping, and artist designed hard landscaping features will enhance visitor comfort. Encouraging tourists who park caravans at the Visitors

Centre to walk into Chinatown will help pedestrian flow into the area.

Smaller discovery artworks building on the art at Reconciliation Park and themed around contemporary Aboriginal culture will enhance cohesiveness and interconnectedness. Ground plane (in the ground) works can easily be incorporated into hard landscaping and paving and reinforce the sense of journey into Chinatown.



Children with concrete play objects designed by Martumilli artists and fabricated by Concreto.



Waringarri Aboriginal Arts Centre has created these interactive works based on their award winning carved boabs that were cast in bronze.



Mosaic turtle by artist Claire Bailey



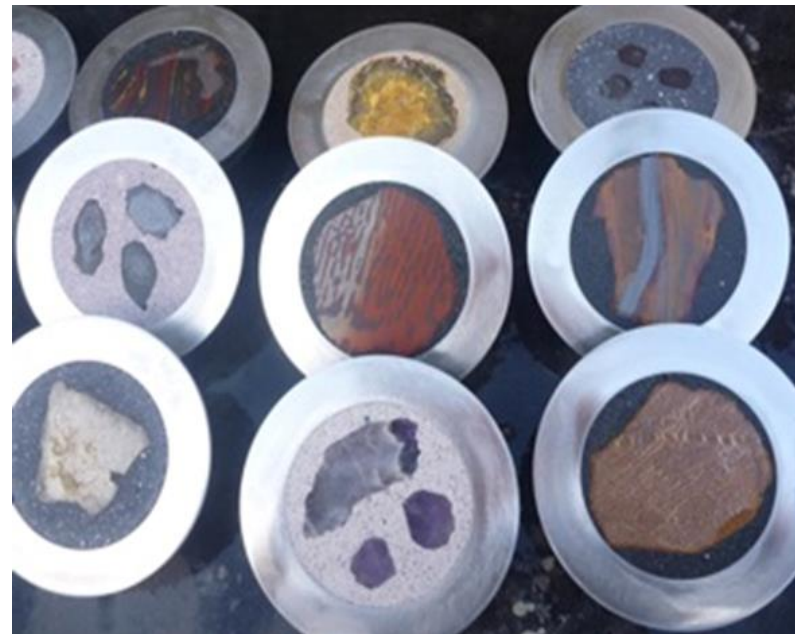
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Representations of fauna by artist Katie Thamo in engraved granite and cast metal.



Slivers of gemstones and rocks were set into paving at Newman town centre park, reinforcing a sense of place by artist Margaret Dillon.



Concrete fabricating Martumilli designs onto paving at Newman Town Centre Park.



Works in the ground plane can be incorporated into hard landscaping and embedded through use of planting. The works above and below are by Kidogo Artists team Joanna Robertson, Wendy Hayden and Deborah Bonar. The process involves scanning two dimensional paintings, printing the images onto special glass in a ceramic ink baking process and setting the work within the landscape of a new housing development at Port Coogee.





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## Pocket Parks/Public Open Space

This approach can be applied to any pocket parks/public open spaces that are developed. Theming could be linked to any of the narratives described previously.

### Example

Chinatown pocket parks and open spaces along Dampier Terrace.

Linking Chinatown back into Roebuck Bay, a series of pocket parks can explore the theme of water in the natural environment. Art that explores mangroves, tides or water birds can help reinforce the fact that Chinatown sits on the edge of the spectacular Roebuck Bay. Artwork that focuses on interactivity and is child friendly, of maximum height of three metres and sited under shade will make these pocket parks a refreshing place for families.

Artist designed street furniture such as seating, bicycle racks and water fountains would help improve visitor comfort and amenity, making these parks restful and engaging places to sit.



Jahne Rees produces elegant concrete interactive sculptures which are attractive to children. This work is called *Genetically Modified Organism*.



Jahne Rees' work representing a water droplet at Hillary's Boat Harbour. The same work, below in context within public setting at night. Lighting can make a dramatic difference to the perception of an artwork in the day and at night.





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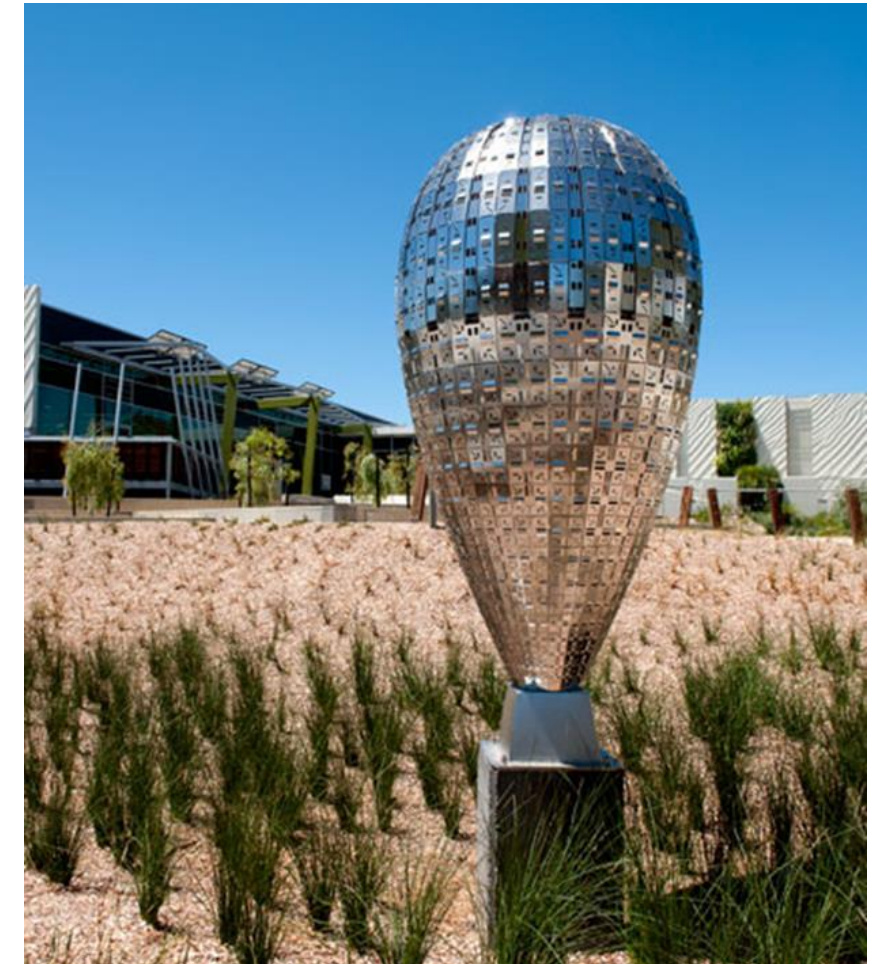
Waringarri Aboriginal Arts Centre has created these interactive works based on their award winning carved boabs that were cast in bronze. These works are designed to be able to be sat on and climbed over, increasing the engagement with park users.



This artwork by Judith Forrest looks at water themes.



A similar themed work by Judith Forrest. Raising the work on a plinth increases its impact whilst maintaining security of the body of the work.



*Bloom* is a sculpture commissioned by The Grove from artist Stuart Green whose response was to create a water marker. The wetland reservoir in which the artwork resides is a catchment for water run- off with the wetland area filling and emptying as the seasons and weather patterns change. For the artist this process brought to mind the Australian wild flowers that respond so quickly and fleetingly to soaking rain. The idea that the artwork could bloom seemed the best way to illustrate the presence of ponding water. During soaking rainfalls the sculpture opens, signifying the presence of water. As water drains away the sculpture closes again remaining dormant until the next soaking rain.



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## Functional Artworks

Artist designed hard landscaping features – functional artworks – are an excellent way to provide a high level of public amenity regarding comfort and shelter alongside reinforcing an identity within unique precincts. For example, the Chinatown Development Strategy refers to the development of a landscape strategy which will help define exact locations for various items of functional artworks.

Retail nodes, hospitality nodes and pocket parks provide opportunities for a cohesive approach to street furniture, particularly seating. The use of repeated, artist designed street furniture helps to reinforce the nature of a precinct through elements in its urban form. Whilst existing retail nodes, hospitality nodes and pocket parks are obvious locations for items such as seating; reference to a landscape strategy for Chinatown will identify specific locations for additional seating, lighting, bicycle racks, water fountains and other functional items such as bollards.

This approach should be included in future development plans and strategies and landscaping designs for public open space.



One of a series of artist designed bicycle racks by Peter Knight.



Functional artwork by artist Anne Neil.



Drinking fountain by artists Judith Forrest.



Cast tree grates by Newman artist Nancy Lumsden who was mentored through the design and casting process by an experienced public artist.



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## Heritage interpretive discovery works

### Example

The whole of Chinatown is identified as a conservation area and registered on the State Register of Heritage Places. Carnarvon Street, particularly around the intersection with Short Street, has a number of key heritage sites. These architectural sites can be a prompt for stories and family histories from many of Broome's current residents. Public artworks should be based on stories accessed directly from residents, through a heritage interpretation plan or via the Shire of Broome Library's local history section. These works are best created on a realistic, human scale to help promote direct engagement and bring many of these stories to life.



One of a series of interpretive public artworks by Peter Dailey and Tunya Versluis referencing the cultural heritage through the early cinema history of South Perth.



Claire Bailey's series of works *The Boat Story*. The boats represent characters or situations encountered by the artist whilst working in Nedlands.



Small bronze discovery works such as *Home Sewing* (upper image) and *Safe in Newman* (lower image) by Judith Forrest can reference stories from the community in a way that can complement interpretive signage.





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## Entry statements/threshold artworks

There are multiple entry points into Broome, with approaches to Napier Terrace and Short Street from Old Broome Highway being identified as suitable places to mark as thresholds into Chinatown. Other potential locations for such works include the Port area, the Cable Beach precinct, the intersection of Gubinge Road and Old Broome Highway. There is some ambivalence in the community about the use of gates to mark the thresholds as it is felt this is a reference back to the lock out gates used to exclude Aboriginal people from the town in the past.

Threshold works should be of sufficient impact to be noticed by drivers – this doesn't necessarily relate to size as colour and form can produce bold artwork statements. A maximum height of approximately 5-7 metres for the road entry works and 3-5 metres for pedestrian entry works will convey a statement that vehicles are entering a particular precinct.

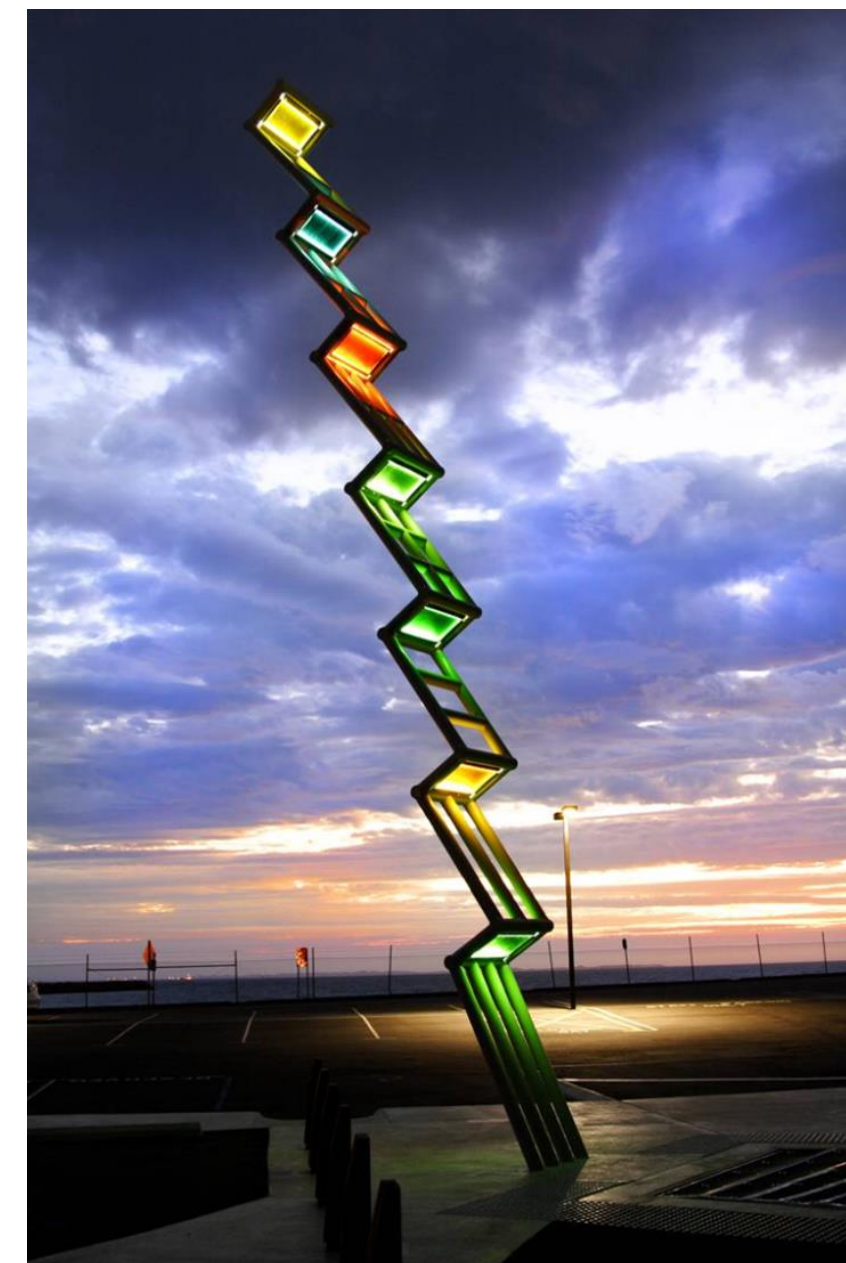
Artworks that explore the theme of contemporary cultural expression or cultural heritage would be most suitable in Chinatown but other narratives could be used to reflect the chosen location such as the natural environment, industrial heritage etc.

Dependent upon placement within road verges, the works may need to comply with Main Road requirements for frangibility.

Works within a precinct need not be identical but should strongly relate to each other visually.



Anne Neil's entry statement at St Michaels Special School is a State Government Percent for Art Scheme work



Alex Spremberg's *Challenge with Shadows* is a Fremantle iconic work.



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Phillipa O'Brien's work on a small lake in Ellenbrook.



Lorena Grant *Arch* (2010) connects a Northbridge roundabout with the pavement. The work needed to conform to many parameters around public arts near road verges. *Arch* is shown with the street to roundabout view point.



*Mull Mulla* by Lorena Grant along the Dampier Highway in Karratha.

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## Artwork Schedule

Type of work	Category of artist	Approximate budget	Theme	Approx. size	Timeframe from selection to completion	Example Locations
Mural and relief	Kimberley region painters, cultural groups, community groups	\$15 to \$20 k per 5 to 10 metre length work	Cultural heritage, contemporary culture	5 to 10 metres in length per work	1 month	Existing and proposed laneway network within Chinatown
Nodal, discovery and hard landscaping	State wide response	to be determined in conjunction with Jetty to Jetty walk feasibility study	Natural environment - water Cultural heritage	mixed to five metres	12 months to 2 years to tie in with construction timetable	Jetty to Jetty walk, Cable Beach Precinct, Town Beach
Threshold, interactive, functional and ground plane	State wide response with significant local Aboriginal involvement	\$350 k artwork budget	Contemporary Aboriginal culture	mixed to five metres for entry statement	12 months to 2 years to tie in with construction timetable	Reconciliation Park walk into Chinatown via Male Oval, Minyirr Park, Jetty to Jetty walk
Functional, interactive	state wide response with local engagement	\$300k per park, including one or two key functional pieces per park	Natural environment - water	mixed to five metres	9 to 18 months per piece	Pocket parks, reserves and public open space
Functional seating, drink fountains, bicycle racks, shade structures	State wide response	to be determined in conjunction with proposed landscape strategy	Cultural heritage	determined by function	9 to 18 months per piece to tie in with landscaping works	Functional artworks in streets of Chinatown, Cable Beach precinct, Broome North, Port area
Discovery	state wide response with significant community consultation	to be determined in conjunction with heritage interpretive strategy	cultural heritage	mixed to three metres	9 to 18 months per piece	Carnarvon Street and Short Street precinct, Demco, Riddell Beach
Threshold	Sate wide response with significant community consultation	\$350k	Contemporary heritage or cultural heritage	to maximum seven metres	12 months to 2 years	Entry statements Broome Hwy and Short Street; Napier Tce and Broome Hwy, Broome Hwy and Gubinge Rd



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## APPENDICES

### Appendix One

To be replaced with Shire Policy – Public Art once it has been reviewed and adopted.

### Appendix Two

To be replaced with Shire Local Planning Policy – Provision of Public Art once it has been reviewed and adopted including an Appendix outlining Guidelines for Developers.

### Appendix Three

To be replaced with the Shire's Business Operating Procedures to be developed to include:

- Commissioning Models
- Project Implementation
- Asset Management
- Decommissioning

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## Appendix Four

### Underpinning Strategies for Broome town site

Along with the stories and narratives that can be explored through public art; there are ways of working with public art which can help enrich place making and strengthen communities. The methodologies of quality, inclusion, connection and diverse thinking about public art in Broome can contribute strongly to its acceptance and relevance by Broome people.

#### Quality public art and tourism

The Broome region has an abundance of major tourist sites, based around the natural environment and/or cultural heritage and richness. These sites include Cape Leveque, Dampier Peninsula, Cable Beach and Roebuck Bay. Broome town itself stands as a record of its history, both cultural and economic.

To date, there has been little investment in quality public art in these locations. The interpretation of place through the medium of public art enables visitors to engage with the richness of these locations. The inclusion of Aboriginal interpretations of place initiates and produces a cultural experience that many visitors are seeking.

To do this well involves a considerable investment of time and money to produce a high quality visitor experience. If this investment is not likely to happen, it may be better to leave these sites with signage and functional structures rather than commission and install public art of insufficient calibre with its capacity to diminish the significance of the location.

Community consultation elicited suggestions for a major destination artwork from an internationally acclaimed artist – meaning people travel to a certain destination to see it. This would enhance the tourism experience within Broome and its region. UK artist Anthony Gormley's works at Lake Ballard, near Cue, are often cited as a Western Australian example of destination artwork. This would require a large financial commitment, possibly at over \$1,000,000, and is best planned by multi organisational, Broome based group with the Shire of Broome and the Visitors Centre at its core. Grant funding may be possible to secure if based around a solid tourism related premise.

### Community engagement and capacity building

Communities are well served by a strong, vibrant and engaged community; capability and creativity around art practice is integral to this philosophy. Building capacity within communities enables them to take part in the delivery of public artwork and helps to stimulate economic and creative growth, build community identity and sense of ownership and belonging. Broome has a number of skilled makers who work sculpturally or in a way that can be translated into public art. These artists could be used for many of the commissions that are at the threshold of the Percent for Art Scheme trigger of \$20,000. It is likely to be uneconomical and lacking the sense of place to use artists other than Broome or Kimberley based artists for these smaller projects.

The creation of public art can become a celebration of Broome people's diversity and cultural expression; with contemporary Aboriginal cultural expression being absolutely vital to this expression. A mix of strategies can assist in the building of community capacity in the provision of public art. A skills audit of the current community capacity to deliver public art projects, including public art fabrication and installation, gives a clear starting point.



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Strategies can then be tailored to suit an individual community and the community goals and visions.

Broome can consider allocating part of a public art budget to a capacity building programme within artist communities in the Broome and Kimberley region. This approach can raise community capacity in the provision of public art as well as engendering a sense of ownership within the broader community. The option of combining this approach with commissioning an experienced public artist to produce a stand-alone artwork is one that may work to combine artistic excellence with reach into the community.

Skills development can include:

- Direct instruction in skills related to public art, such as design documentation, working with fabricators, interpreting stories, working in three dimensions, talking about concepts and so on;
- Targeting certain groups, for example the Indigenous Aboriginal artist community, in eliciting stories and skills which can be expressed through public art;
- A public artist in residence who can act as mentor to local artists through a competition or tendering process;
- Assistance with the formal application and commissioning process;

- Ways of working with non-artists to incorporate designs and ideas into a public work;
- Ways of working with other professionals such as landscape architects, construction managers, architects and others involved in large scale redevelopment projects.
- Working with arts administrators and arts managers to enable them to act as project managers and consultants for future projects.

## **Diversity in public art - temporary and event based public art works**

The notion of fixed and permanent art works can form one genre of art in public spaces. Temporary and ephemeral art in public spaces is another way of using public art to support festivals and events and temporarily activate spaces. The iconic Shinju Matsuri – Broome's Festival of the Pearl, is an annual series of events based around the full moon in August or September each year. There is an opportunity to develop a visual iconography with the inclusion of sculptures that travel to each of the different events. Lantern parades, annual competitions, temporary sculpture events and mural works are ways of introducing changing public works to the Shinju Matsuri and other Broome festivals and events.

An approach which includes a component of temporary public works in an overall strategy can assist the Broome region to deal with the worst of environmental rigours in this region. Constant exposure to sun, wind and salt air can take their toll on materials. Materials that are robust enough to handle this environment tend to be limited and have a certain aesthetic which can seem harsh and unforgiving; temporary works can introduce a softer materials palette which talks of fragility and transience.

Broome is cyclone prone, with any permanent works needing to be extensively engineered to deal with this which erodes public art budgets. Works that are designed to be exhibited for a short time, and then decommissioned, can overcome the need for all public works to be cyclone rated.

There are many examples of collections of temporary public works that have become tourist attractions as well as valid expressions of regional culture in their own right. The Southern Forest Sculpture Walk is based in the Northcliffe Forest Park and contains a mix of small permanent works and other ephemeral works, including poetry, sound and storytelling. Sculpture by the Sea exhibitions have an international profile and generate solid economic returns for regions both in Australia and overseas.

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## **Economic drivers within the region**

The celebration of economic drivers can acknowledge the role business plays within a region. Engagement with the business sector as property owners, developers, employers, patrons or potential funders of public art can prove fruitful for a community.

Tourism is a key industry for Broome with public art enhancing the visitor experience within public spaces. Tourists may stay longer, increasing the chance for retail and hospitality businesses to make sales. The conceptual and interpretive elements provided through public art can increase a visitor understanding of place and be given a contemporary twist on established industries such as pearling.